Vol. XX JANUARY 1930 No. 4

THE JAPAN MAGAZINE

ESTABLISHED 1910

Founder:
Baron S. Hirayama

A
Representative Monthly
of Things Japanese

PUB[illegible]
THE JAPAN[illegible]

PRICE:

Digitized by Google

The Mitsui Bank,

LIMITED

Capital Subscribed . . .	Yen 100,000,000
Capital Paid-up	60,000,000
Reserve Fund	64,700,000

HEAD OFFICE:

1, Suruga-cho, Nihonbashi-ku, Tokyo

HOME BRANCHES:

FUKUOKA, HIROSHIMA, KOBE, KYOTO, MARUNOUCHI (Tokyo), MOJI, NAGASAKI, NAGOYA, NIHONBASHI (Tokyo), OSAKA, OSAKA-DOJIMA, OSAKA-KAWAGUCHI, OSAKA-NISHI, OTARU, SHIMONOSEKI, WAKAMATSU (Kyushu), YOKOHAMA

FOREIGN BRANCHES:

BOMBAY, LONDON, NEW YORK, SHANGHAI, SOURABAYA

LONDON BANKERS:

BARCLAYS BANK LTD. MIDLAND BANK LTD.

NEW YORK BANKERS:

BANKERS TRUST CO. CHASE NATIONAL BANK.
NATIONAL CITY BANK OF NEW YORK.

Digitized by Google

The Yasuda Bank, Ltd.

(YASUDA GINKO, LTD.)

HEAD OFFICE:
Eiraku Building, Tokyo

Capital Subscribed Yen 150,000,000
Reserve . . . . . „ 63,000,000

Chairman of the Board:
Zenjiro Yasuda, Esq.

Deputy Chairman:
Hirozo Mori, Esq.

Managing Directors:
Hisashi Hyosu, Esq. Junzo Saito, Esq.
Hisomu Sonobe, Esq. Yuzo Hamada, Esq.

The Bank is now in command, not only widespread Branches throughout Japan, but also of the services which it has secured from many correspondents over the world, and is able to offer accommodation for every kind of banking facilities, foreign and domestic.

FOREIGN BUSINESS:
Tokyo Head Office.
Yokohama Office, Honcho, Nakaku.
Osaka Office, Koraibashi, Higashiku,
Kobe Office, Sakaemachidori.

Digitized by Google

The Yeoman's Fire, Ltd.

(YEOMAN'S FIRE, LTD.)

LEND OR LOSE:
Mixed Mutual Insurance

Capital Guaranteed [illegible]
Reserves . . . . . [illegible]

Chief Office for Canada:

Head Office:

Insuring Properties:
Private Residences, Farm Buildings,
Household Effects, Live Stock, Etc.

Insurance effected on the Mutual Plan, at Cost, and accommodations, Churches, Schools, Parsonages, and dwellings.

LOCAL AGENTS WANTED

Digitized by Google

THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Editor: Dr. J. INGRAM BRYAN

Contents for January, 1930

1. JAPAN AT THE LONDON CONFERENCE.....By M. Ouchi 163
2. THE PAST YEAR .....By S. Miyagi 166
3. INFLUENCE OF BUDDHISM ON JAPANESE ART AND LITERATURE.....By Dr. J. Ingram Bryan 169
4. IMPERIAL ART ACADEMY EXHIBITION .....By. Y. Motono 174
5. JAPAN'S SPINNING INDUSTRY IN CHINA..... 181
6. BIBLIOGRAPHY OF THE "NO".....By Zen Yamamoto 185
7. JAPAN'S TALKING FILMS.....By. T. Katsumura 189
8. THE JAPANESE AND THE OUTER WORLD .....By Shujiro Watanabe 191
9. WITH THE RED CROSS OF JAPAN 195
10. CURRENT JAPANESE THOUGHT .....By The Editor 196

Subscriptions:

In the Japanese Empire, (postpaid) per year in advance - *Yen* 7.50
In Foreign Countries, (postpaid) per year in advance - - $ 4.00
Single Copy- - - - - - - - - - - - 150 sen (75 cents)

Foreign subscriptions should be remitted by P.O. or express money order, to The Japan Magazine Co., 6 Itchome Uchisaiwai-cho, Kojimachi-ku, Tokyo.

Agents:

Maruzen Company, Tokyo
Kyo-Bun-Kwan, Tokyo
Kawa-e Nissindo, Kobe
Kelly and Walsh, Yokohama and Shanghai
B. F. Stevens and Brown, London
Brentano's, New Yor and Paris
A. C. McClurg and Co., Chicago, Ill.
Smith and McCance, Boston, Mass.
Kho Hock-Tye, Penang, S. S.
G. E. Stechert and Co., New York
N. S. W. Bookstall Co., Sydney N. S. W.
Tract and Book Society, Bombay
C. B. Taraporevala Sons and Co., Bombay.
Federal Rubber Stamp Co., Kuala Lumpor, F.M. States

All Rights Reserved

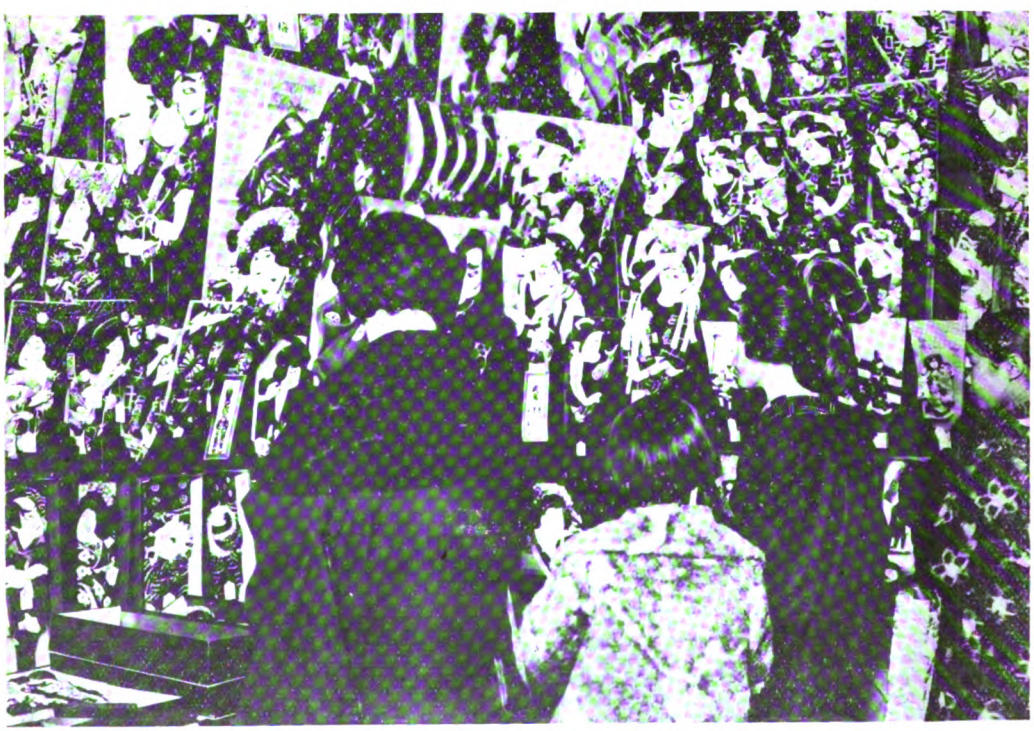
Digitized by Google

Prince Iyesato Tokugawa, new President of the Japan Red Cross Society.

UNIV OF MICH.

Digitized by Google

Left: Admiral and Madam Takarabe. Right: Mr. Wakatsuki; on the way to London Naval Conference.



New Year display of battledore and shuttlecock.

Digitized by Google

THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Vol. XX JANUARY 1930 No. 4

JAPAN AT THE LONDON CONFERENCE

By M. OUCHI

IT is hardly necessary to say that the London Conference on the reduction of naval armament is regarded by Japan as an occasion of supreme importance from every point of view. This was shown by Japan in the extreme care taken by the Goverment in selecting the right men to compose the delegation representing Japan at the Conference. The Chief of the delegation is Mr. Wakatsuki, formerly prime minister of Japan, and one of the ablest leaders of national opinion. That the Japanese delegation called at Washington on its way to London was of some significance.

The Japanese delegation went to London in the hope that the Conference there would be able to arrive at a reduction of naval armaments to a degree in which the Washington Conference failed. In selecting and despatching her delegates for this purpose Japan aimed at a reperesentation in which naval influence could not predominate, knowing that the Geneva Conference failed owing to having fallen into the hands of naval specialists. In previous conferences Japan's leading delegates were admirals; but at this conference her chief delegate is a statesman who has never shown any militarist proclivities.

In the Japanese reply to the British invitation to send a delegation to the London Coference, the Imperial Government stated that a delegation would be sent in the hope that earnest efforts would be made at the Conference to come to an agreement, on the basis of the Kellogg Peace Pact, reducting naval armaments, and that all discussions should be from that standpoint. Japan believes that what the nations want is not restriction but reduction of naval armaments. This was the central point of the Japanese reply to the invitation.

A very important question facing the Conference was that of naval equality. England and America have reached some agreement on this point, without which the Peace Pact would

Digitized by Google

Digitized by Google

Digitized by Google

be of little avail. The Anglo-American provisional agreement is a realization of equality in form at least; but in substance it implies England's consent to naval inferiority and her renunciation of sea-power. Though this is a fact that all can see, it yet remains true that in the past English opinion regarded sea-power as essential to the safety if not the existence of the empire. England has now to be content with 15 cruisers of 10,000 tons each, as against America's 18 if not 21. Though this agreement involves inferiority to America in heavy cruisers, it may to some extent be compensated for by England's superiority in light cruisers. But nevertheless it must have been rather humiliating to a navy of such glorious history to make this sacrifice of heavy tonnage in favour of the young American navy; and it is safe to say that this could never have been brought about had negotiations been left in the hands of navy specialists. It was the result of the new sense of safety based on peace and good will, rather than on fighting power. It is the first example of the very hopeful results of placing the destiny of nations in the hands of statesmen rather than militarists.

In this spirit Japan's chief delegate has to face the Conference, for this is the spirit in which the Government has sent him there. He has to assist in promoting the aims of the Conference without menacing the safety of his own and other nations; he may indeed have to try to induce others to agree to naval reduction, in spite of the opposition to be met with from naval specialists who are sure to attempt some interference. Naval specialists always premise war; they judge all from that point of view, and hence they estimate national defence from a technical aspect. Hence it is doubtful how far the proceedings of the Conference will be free from the interference of these naval experts.

Each nation feels that it must maintain a navy equal in fighting power to some imaginary enemy. This is but natural, and it cannot wholly be condemned. Patriotism alone would suggest that a man entrusted with representing his country, in such a case must try to emphasize the necessity of maintaining some reasonable ratio to the naval strength of other nations, and that he should stand out for his claim. But now that popular opinion everywhere seems in favour of naval reduction, from the lofty motives of peace and the lessening of war burdens, it should be easier to reduce naval competition and so enhance the welfare of mankind, instead of endangering peace by technical arguments and contentions.

The most hopeful aspect of the Conference is the agreement of England and America on some basis of naval equality; for if so difficult a question

Digitized by Google

can be settled amicably, the rest should be easy. At least that makes it easier for Japan and America to reach agreement as to their naval ratios; and it is to be hoped that they will do this in the spirit of the Peace Pact, without controversy over technical points and relative values in fighting strength. Since they have valued the spirit of the Pact sufficiently to create it, they are bound to respect it in a practical way no matter what the crisis. Certainly they are pledged to abandon every attitude of aggression in naval power and reduce armament to a basis that offers no menace to each other, and so contribute to mutual trust.

We still remember with pleasure that at the Washington Conference when Lord Balfour, the chief English delegate, readily consented to abandon construction of the super-dreadnaught for which preparation had been made, it had a very impressive effect; he took this responsibility on himself as the spokesman of his country. That is the proper attitude of a delegate; and we believe that Mr. Wakatsuki will not fail to emulate it should that course become necessary at the London Conference. At all events it is the earnest hope of Japan that every effort will be put forth to agree upon a reduction of naval armaments; for nothing less is required by the spirit and meaning of the Peace Pact against War, which all the Powers at the Conference have signed and promised to respect. There is no doubt that such is the aim and fundamental policy of the Japanese Government.

Morning: by K. Aoyama

Digitized by Google

Digitized by Google

Digitized by Google

THE PAST YEAR

By S. MIYAGI

NEARLY all publications make some reference to the passing of the old year and the prosepcts of the new; but this custom has more than ordinary significance in a country like Japan where, in twelve months, much happens that western nations fail to notice, and which yet may be of some importance to them to know. To Japan it was a busy year in every sense—politically, industrially, socially—and in hastening the completion of the new sections of Tokyo and Yokohama that had been wiped out in the earthquake of six years ago.

From a political point of view, of course, the most outstanding event was the change of cabinet. The Tanaka ministry, installed in April, 1927, after carrying out the functions connected with the Imperial Enthronement, and passing a budget involving 1,780,000,000 yen, sailed on smoothly until it struck a reef in the shape of the Imperial Privy Council, and was wrecked on July 2nd, 1929, giving place the Minseito party with Mr. Hamaguchi as prime minister. After rapidly forming a new ministry, the Government announced so many welcome reforms that it was at once hailed as the harbinger of better times. The main eatures of the new policy were financial fretrenchment, political fairplay, better enforecement of law and order, cultivation of closer relations with foreign countries and reduction of armaments, to say nothing national bond redemption and lifting of the embargo on gold.

The energies of the new Ministry so far, however, have been concentrated mainly on effecting economic retrenchment, a policy gladly supported by the public; so much so indeed that suppliers of luxuries and amusements are loudly complaining of decreasing income. But the effect on national finance appears favourable, which is a welcome change after so long a period of economic stagnation and hard times. Trade has made enormous gains, both in imports and exports, and the adverse balance is less than for many years past. Exchange has declined, the yen gaining steadily, until the Government announced the end of the gold embargo by the 11th of January, 1930. The Finance Committee cut down the annual Budget by over 100,000,000 yen. On the whole it may be said that Government has succeeded in fulfilling its pledges and supported strongly the main planks of its platform.

The most astounding event of the year was the rounding up and arrest of 825 young persons charged with propagating communism. Though the campaign against them began with

Digitized by Google

arrests as early as March, 1928, arrests continued to be necessary until April, 1929. Many of the suspects were undergraduates, including some women. Any attempt at the promotion of communism in Japan seems worse than in other countries; for it means disloyalty to the Throne, than which there is no greater crime in the eyes of the nation. Even proletarian propagandists have to be careful not to offend more fervent patriots; for, last year, their only representative in the Diet, Mr. S. Yamamoto, was assassinated, and his party was ordered to dissolve. But another proletarian party was formed in November, 1929, under the old name of Ronoto, and its proceedings are watched with critical interest.

During the year relations between capital and labour continued quiet, though economic depression was severe, both sides assuming a passive attitude.

From an international point of view one of the most interest-events was the three great congresses that convened in Japan: the Congress of Pacific Relations, the World Engineering Congress and World Motive Power Congress, attended by a full complement of delegates from all nations. In the valuable papers read and views exchanged there must have been a better understanding created between the countries represented.

Turning to literature and art they cannot be said to have revealed any striking advances, unless it was the remarkable announcement in the press that many authors were on the unemployed list, a thing taken as a matter of course in other countries. It appears that the greatest demand during the year was for proletarian literature, due perhaps to the excitement over the arrest of so many youths and maidens for being guilty of dangerous thought. The result is that henceforth there will be a more clearly marked distinction between the writers of this school, and authors in general. The champions on the proletarian side were men like H. Mayedakawa, S. Fujimori and T. Kataoka, while a leading writer, Toson Shimazaki, took the other side in a new novel entitled "Before Daybreak." The realm of drama suffered in the death of K. Osanai. Poetry is not represented by any composition worthy of note. Readers in general seemed to want only cheap or ephemeral literature. The one-yen volume has established itself and rules the roost as aggressively as for the past few years. Publishers racked their brains how to find something new to catch the public, and could think only of half-yen volumes for the market: it was at least a change, which is all that seems wanted. But that the demand for proletarian works far exceeded those on the side of what is termed culture is significant.

Nor did art reveal any superiority

Digitized by Google

Digitized by Google

Digitized by Google

over literature in the progress of the year. The art associations were sorely handicapped by the financial depression and consequent lack of funds, so much so that some had to dissolve. But the more independent Imperial Academy of Art was able to hold its annual exhibition as usual; and an account of this appears elsewhere in these pages. Since the destruction of the Imperial Museum building in the great earthquake of six years ago, art exhibitions have been greatly inconvenienced for space to hang pictures; but extension of the Tokyo Art Museum has been a help in overcoming the difficulty. The Imperial Museum still awaits reconstruction; it was hoped that sufficient public subscriptions would be forthcoming last year for this purpose, but times were too hard for collecting the necessary amount of money.

The greatest progress during the year was, perhaps, in the sphere of aviation. In Japan the value of the aeroplane as a means of transport and communication is increasingly realized. Under the auspices of both public and private interests the use of planes is constantly furthered, the army and navy, of course, taking the lead; and a great aviation building was completed in Tokyo. Flights have been made to Korea and some of the outlying islands of the empire. The visit of the great German airship, the Graf Zeppelin, to Japan was in itself a memorable event of the year 1929.

Ima: by Choun Yamazaki

Adam: by Kitamura Seibo

Digitized by Google

INFLUENCE OF BUDDHISM ON JAPANESE ART AND LITERATURE

By DR. J. INGRAM BRYAN

CIVILIZATION comes to birth before art and literature; it is not easy to say when Japanese civilization began; but we know that literature did not appear until the end of the 6th century A.D. It is probable that the races which invaded the archipelago in prehistoric time, and gradually subdued the aboriginal inhabitants, had some degree of civilization. Those that came from the continent must have brought with them something of the culture of China and Korea. We cannot imagine the stormy seas between Japan and the mainland being crossed in considerable numbers by any but a fearless and competent people well advanced in the art of navigation, and in command of some degree of civilization. Objects coming down from the 7th century A.D., preserved in the *Shoso-in* at Nara, indicate a degree of civilization somewhat highly developed some centuries before these objects were made, since the ability to create does not suddenly appear in any nation. These relics of metal-work, lacquer-work, ceramic ware and textiles, however, suggest that Japan was in contact with Korea, China and even India long prior to the time generally supposed. But no doubt it was not until the art of writing came from China and Korea that history came to be recorded and literature began; and with literature other forms of art.

What Japanese art and literature would have been without the influence of Buddhism, and China, it is now impossible to say; it was, in its development through the centuries, so much an evolution from Chinese models under Buddhist direction, that it is now difficult to separate the accretions from the originals. The native belief in Shinto, the Way of the gods, is a faith common to most of Asia, though the Japanese version has its racial peculiarities in regard to ancestor worship; but the belief in the ruler as a manifestation of the divine will tended to promote centralization of government to a degree not possible in China where heaven was represented only by the most powerful warrior, though even in Japan centralization of government was rather slow in being realized, owing to Chinese influence. Buddhism took advantage of these circumstances to admit the gods of Shinto to the Buddhist pantheon, and by utilizing state influence to promulgate reli-

Digitized by Google

Digitized by Google

Digitized by Google

gion, enhancing its prestige over Shinto as well as its material interests, in the process. But the influence of the Indian creed on Japanese art and literature was greater than in China, or even than in India itself. Most of the early pictorial artists and sculptors were Buddhists priests. The statuary in wood and bronze required for temple worship; the utensils and silken fabrics used in the temples; the architecture and decorations of the temples, all demanded both in design and execution a high degree of artistic excellence under Buddhist auspices. This influence continued unabated for at least a thousand years from the 6th century.

It is remarkable that before the advent of Buddhism to Japan the native Shinto had not reached a degree of development capable of producing a literature such as arose after the Aryan migration to India where worship of the forces of Nature created the *sutras*, laying the foundations of Indian literature. All that came of the Shinto myths was the literature of the *Kojiki* and the *Nihongi*, compiled about the beginning of the 8th century A.D. These writings are hardly to be compared with the *Rig Beda* as scripture; nor is there in these first Japanese writings much of that speculative element seen in the Indian Uphanishads. The contents of the *Kojiki* and the *Nihongi* were doubtless compiled, like the Indian books, from the literature handed down by word of mouth from generation to generation. Thus the Buddhists did for Japan what their ancestors had done for Indian literature, only the material with which they had to deal was less adequate. The period when memory transferred its task to writting was a momentous one in the progress of civilization. The strain of memory was so tremendous that, through the centuries, the original meaning of much that was handed down must have been lost or become obscure, as was the case with the *sutras* in India. But Buddhism knew much more about Indian than about Japanese thought and so was less competent to interpret the Shinto myths. But no doubt it was the coming of Buddhism that introduced the art of writing to Japan and caused the beginning of written history, the earlier portion of which was naturally mythical; and, with the task of compiling and recording the material handed down orally, came the more difficult task of interpreting the myths. This accounts for the Buddhist complexion assumed by some of the material in Japan's earliest writings.

It must be assumed, we believe, that, before the arrival of Buddhism, Japan had some system of transmitting history and legend and myth by ballads and minstrels and reciters. The habit of mixing up gods and heroes in recounting their alleged deeds

Digitized by Google

led to a dramatization of history, with the tiniest substratum of fact; and the vast collection of legend and folklore due to this habit doubtless provided the compilers of the *Kojiki* and the *Nihongi* with the material comprising these volumes Yet the result was nothing like the *Mahabharata* or the *Ramayana* of India, nor indeed like the Iliad or the *Odyssey* of the Greeks.

With Buddhism, however, came a new conception of civilization accompanied by a new standard of art, which affected painting, sculpture, architecture, cermaics, glyptic art, poetry and literature generally. To pictorial art and architecture the new religion brought everything revealed later; for it had little or nothing to build upon. The architecture of pre-historic Japan may be inferred from the dolmens which show preference for megalithic work; their contents indicate some capacity to produce artifacts of various kinds. This suggests that the race already had some measure of genius for art. But the outstanding architecture of the country has always been the Buddhist temples, and the highest art, their decorations. Even the palaces and mansions of the great, as well as their environs, were modeled on Buddhist lines. Taking advantage of the disposition to Nature-worship and the devotion to mythology in Shinto, the new religion wove the national superstitions into its system of theology and demonology; in fact it had to do so to be tolerated, especially at the first.

Indifferent to material appearances, the Buddhist artist taught the Japanese to represent the reality behind the outward appearance of things: infinite Power was suggested by a figure with an unnatural number of heads and arms. This grotesquerie, so prominent in Japanese art, never quite got possession of literature, though there are some tales of monsters, such as dragons and gigantic serpents, executing vengenace; but nothing like the visions of the Hebrew prophets or the Apocalypse or those of the *Bhagavad Gita* of India. The world is so full of a number of things which man cannot well reconcile with his reason, that mysterious or even irrational attributes are ascribed to deity.

Buddhist idealism in Japanese art was a new and attractive feature. The most notable example of this is the conventional pose of Buddha who is always represented as seated cross-legged in an attitude of meditation. Occidentals appear unable to see much that is admirable in this: to them the face is expressionless and the whole figure devoid of the anatomical details demanded by occidental art. As the American tourist remarked when he saw the Kamakura *Daibutsu* for the first time: "There he's been sittin' for centuries, seein' nothin', hearin' nothin',

Digitized by Google

Digitized by Google

Digitized by Google

sayin' nothin', doin' nothin', and surely he's good for nothin'." But as one gazes at the colossal statue the mind realizes that it has the exact effect intended: it suggests the idea of permanence in a world of change, divine peace in a universe of tumult and ceaseless unrest. The very absence of detail promotes the idea that all is at rest. Release from all activity is what Buddhism has inculcated with passionate tenacity. But to the modern world, of course, it is a peace that passes all understanding in the wrong sense: liberation from the evil of existence. This but begs the question: Is existence evil? Hence the pessimistic tendency of Buddhism. If all be illusion nothing matters, not even art and literature.

Buddhism, while exercising a beneficial influence on Japanese art and literature from a technical point of view, exercised another influence on religion that reacted favourably on literature; it suggested ideas of the universal that Shinto lacked; for Shinto is a local religion, a racial cult that cannot rise above man save by making man a god, which seems like evolution in a circle. But Buddhism stood for something above race, time and place, something that applied to all lands and all peoples alike, though its conception of truth was seriously defective, especially in its defiance of reason and common sense. Its conception of deity seems in many respects quite irrational, even failing to rise above the pagan notion that evil inheres in deity. In spite of this tendency to treat serious facts as illusory, Buddhism was in some ways an advance on Shinto; it not only insisted on a conception of the universal but on a moral code which Shinto had ignored, regarding nature as sufficient.

The reaction on art and literature was in some respects favourable; it showed how to work with the materials of art and literature in an artistic way, insisting on the necessity of culture and imagination, until literature became a fine art in Japan. In Buddhist hands the Japanese language became fitted for literary creation, until scholars were no longer content to confine their compositions to Chinese, as the Mediæval English did to Latin, as the language of culture; but now to write in their native speech and produce good poetry and prose. But the influence was more on the form than the content of literature, the latter inclining to pessimism which is always fatal to high creation in art. If existence itself be evil the future is inevitably hopeless, and Nirvana can be no compensation for the mistake of creation. The essentials of great art are faith in universal truth, in the possibility of its incarnation in personality. In art, beauty, goodness and truth are fundamental. In so far as religion ex-

Digitized by Google

emplifies these it promotes art, no less than life. These essentials Buddhism did not make quite clear enough to produce great literature; and it is here that the contrast between Japanese literature and that of England is most striking.

It must be admitted, howevever, that Japanese art and literature owe almost everything to Buddhism during the first thousand years of their history. In both art and literature Buddhism found nothing and created everything, even the language of literature no less than the spirit of aesthetic appreciation now so universal in Japan. The aesthetic devotion to Nature, nowhere more delightful than in Japan, is the fruit of Buddhist culture. Unfortunately art and literature are not in themselves sufficient to ensure the progress of either religion or civilization. Were art and literature enough, Greece and Rome would not have vanished and left their culture for others to carry on. Unless literature and art can induce faith in great personality they fail as an impetus to progress. This shows how close is the connection between art and literature on the one hand and the progress of religion and civilization on the other. It is not too much to say that art and literature depend on the conceptions of deity dominating contemporary civilization and society. All conceptions of deity that fall below perfect humanity are inimical to the highest art and literature.

The King of Beasts:
by Homei Yoshida

Carrying Everything before One:
by J. Amemiya

Digitized by Google

Digitized by Google

Digitized by Google

Migrating Cranes: by K. Minami

IMPERIAL ART ACADEMY EXHIBITION

By Y. MOTONO

IT has been our custom for some years to give a brief review of the pictures submitted for judgement at the Imperial Academy of Fine Art at Uyeno; and the Exhibition this year was no exception to those of the past in revealing the skill of the modern Japanese artist; for the Exhibition is usually regarded as the glory of the autumn season at Uyeno. This year the judges accepted for representation in the gallery 292 pictures in Japanese style and 271 in foreign style, with 125 pieces of sculpture and 144 examples art handicraft.

The general impression left on any one familiar with past exhibitions was that, in regard to pictures in Japanese style, there was too great a tendency to degenerate into types and to live on hints, with a corresponding absence of originality, correct observation and select taste.

The painting by Bakusen Tsuchida, entiled "Poppies" attracted many visitors, not only because the subject is popular with artists and the flower is naturally beautiful, but because it was a fine piece of design and execution; but owing to its being painted in contour the petals looked rather thick, a defect to some extent compensated

Digitized by Google

for by the beauty of the colouring. The blossoms were agreeably varied, from double to single, while the piling of leaf on leaf was an interesting feature well contrasted and proportioned to the inter-foliage.

Among the masterpieces of the Exhibition must be reckoned the "Chokon-ka" (Everlasting Lumentation) by Kansetsu Hashimoto, composed in a set of five, two representing the Tang emperor Hsuantsung and Princess Yangkuei travelling westward after the Anlushan rebellion; and one depicting his lamentation over having to take the life of the Princess, and his conversation with her departed spirit in the world beyond. Delineated in the *dessin* manner of the Tang dynasty, the picture was a good example of the effortless ease of the great artist, the ease of forgotten toil. In striking contrast was the "Katata- no-Ikkyu" (Priest Ikkyu at Katata) by Hyakusui Hirafuku, done in curves of infinite variation, displaying a technique that may be considered inimitable. These two pictures must be accorded the palm among all those exhibited.

Among the historical pieces perhaps the best was Eikyu Matsuoka's "Shigemori in the Heiji War," and next to it was hung the same subject, "Shigemori," by Keiichi Fukuda. This piece was sufficiently appreciated to obtani an award, thaugh it showed much less refinement than the picture by Matsuoka. Another warrior piece was "Yoshitsune at Mure" by Shiko Kimura, which revealed fine artistic skill, and so was prized as an example of technique.

In natural scenery there were, of course, some beautiful pieces, particularly the "Aki hare" (Autumn Sunshine) by Shinsui Ito, which was highly praised by specialists, especially for its accurate depiction of trees, birds, and even the dragon flies and the pampass grass, the whole being a

Poppies: by Bakusen Tsuchida

Priest Ikkyu at Katata: by Hyakusui Hirafuku

Digitized by Google

Digitized by Google

Digitized by Google

Everlasting Lamentation : by Kansetsu Hashimoto

splendid impression of autumn. Bisho Noboriuchi's "Nobi" was an attempt to portray the meaning of the aphorism that 'Whether it be a pheasant facing forest fire or a stork at night, parental love for the young is invariably illustrated.' But the attempt at interpretation of the idea was not so successful as the colouring, so it must be appreciated more for this than for the pathetic sentiment implied. Other pictures in the native style, which are worthy of mention, were "Sensoku Banri-no-Nagare" (Foot-bath in Running Water) by Suium Komuro; "Reito-Hakuun" by Somei Yuki; "Konohana-sakuya-hime" by Insho Domoto and "Jakko" by Koyo Ishizaki.

In the department where pictures in western style were exhibited, "Morning" by K. Aoyama, was beautifully symbolical, showing a fine and characteristic reticence. The two pieces, "Pompey in Meditation" and "Classical Association" by K. Hamaji were of quite a different colour, but revealing admirable technique, while K. Kodera's "Water's Edge," had the quality of being classical without any remarkable display of skill in colouring. "Aris" by K. Koshiba, a folk-sorg interpretation, well suggested the innocence and purity chubby girlhood; the folds of the white dress were very well done, and the pink sofa fairly oozed dreams of fairyland. Y. Ataka's "Spring," was also symbolic in tone; and "Migrating Cranes" by Minami was an excellent effort in charming style and colour, if in some respects exotic. But "Autumn Crops" by Saito seemed to win most appreciation among the pictures in western manner;

Digitized by Google

it adhered carefully to the prescribed style for such paintings; the composition was typical, with the figures in the foreground, a vine trellis in the middle and mountains in the distance behind, blending in the autumn sky, the deep colouring lending peace to the scene. It was considered a masterpiece.

"Jolly Garden Party" by T. Ono revealed remarkable artistic genius, while "Autumn Fruits" by T. Katata was the best of the pictures of still life. Of course there were many landscapes, among which "A Balmy Autumn Day" by T. Inaki, an "Autumn Lake Scene" by J. Suzuki and "A Mountain Cottage" by Y. Tanabe were superior to the rest. "North-eastern Spring" by H. Kanayama showed quite excellent technique and a polished style. Though the landscape by T. Fujishima, entiled simply "Landscape," was small piece, it revealed all the skill of a great artist. "The Sea" by K. Mayeda should also be mentioned for its excellence.

Pictures from nature were many and most of them good. "The Sunflowers" by T. Makino was among the best of the flower pieces; and a portrait entitled "Mr. F" by J. Ito was well done. Of those in the nude there is not much to be said. C. Suzuki's "Nude Woman" was not bad, and the same subject by Y. Kumaoka was rather restrained in composition; one of the art critics called it 'weighty' which is perhaps ambiguous. Among works that suggested a laborious striving after achievement may be mentioned "On a Chair" by U. Ihara, "Peonies" by K. Aoyagi and "A Girl Holding Some Fruit" by S. Kubota. T Shimizu's "Reading" was very pleasing, in good

Mt. Fuji;
by Shunkyo Yamamoto

Foot-bath in Running Water:
by Suiun Komuro

Shigemori in the Heiji War:
by Eikyu Matsuoka

Digitized by Google

Digitized by Google

Digitized by Google

Yoshitsune at Mure:
by Shiko Kimura

Konohana-sakuya-hime: by Insho Domoto

form and imparting an impression of freshness that was welcome; and the colouring was interesting, particularly the dark purple background. An artist's portrait of himself is not a new adventure, and K. Fujita's "Myself" was a good example of work in keen lines, keen as a sword-edge; and the surface was as smooth as porcelain but the effect was rather that of copperplate than of oil-painting, yet it stood out in striking contrast to its neighbours; and its originality is to be appreciated.

Turning to sculpture, there was a variety, of course; and among the more excellent examples was "Ima" by Choun Yamazaki; the chisel work was so carefully done as to give the impression of oil, and suggesting antiquity. The "Kunibiki" by S. Naito was an interesting attempt at depicting a tradition in the Izumo *fudoki*, reflecting the spiritua'ity of

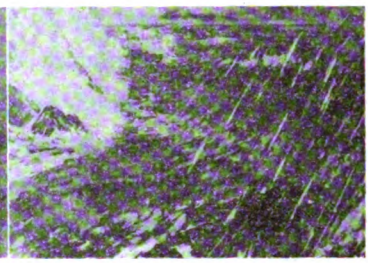
Water's Edge:
by M. Terauchi

Landscape: by T. Fujishima

Digitized by Google

Myself:
by T. Fujita

Music:
by K. Nakano



The Sea:
by K. Mayeda

this artist. "The King of Beasts" by H. Yoshida revealed the careful skill of this veteran artist, marked by immense energy; but less must be said of the sculptures by other veterans. A statue of Nanko by T. Sasaki was, however, a fine effort. A piece in wood entitled "Rhythmical Silence" looked too big for work in that material; half the size would have been more successful. It is a modern fashion to treat Buddhist statuary and fairies as in the same category, rather a fantastic manner; but what is the meaning and significance of such art? Another work in wood carving was Takeo Kimura's "Kaige" which had nothing that could be called offensive to the eye, and that is all that can be said of it; but Teru Ando's statute of "Keimei" showed considerable artistic skill, though giving the impression of haste. "A Woman Bathing" by Y. Ito was as interesting for its pose as for its crudeness. Other pieces that may be mentioned were "A Universal Voice" by Y. Yokoi; "Carrying Everything before One" by J. Amenomiya; "Mr. Gakudo Ozaki" H. Hashizume; "A Fantasic Beauty" by A. Kato, and many others dealing mostly with female subjects.

As to industrial art-products they were mostly from the Electric School, with a few from Classical and other sources. A vase in bronze was award-

A Girl Holding Fruit:
by T. Kubota

A Jolly Garden Party:
by T. Ono

Digitized by Google

Digitized by Google

Digitized by Google

ed a prize; it was cast by B. Sugita; and another by T. Takamura was in a new style, being a good attempt at Japanizing western art. A vase, which H. Naito received an award for, presented an illuminating device that seemed rather of doubtful utility. There was also a Japanized sitting-room by K. Saito. A flower vase by T. Hara, entitled "The Sun," was a good example of fine art in the old manner of shading off the colour of gold and copper. A cast copper incense-burner by Shushin Katori was splendid; it was a worthy production, well in keeping with the leading makers. Some lacquer pieces by Shisui Rokkaku were also good. The classical school was awarded prizes for work in lacquer, the finest of which was a toilet case with grape-vine design by S. Hiradate; and another with lily design by Jiho Mitamura was equally admirable, the flowers being inlaid in mother-of-pearl on a red ground. There were many other typical examples of this form of art, too numerous for mention.

Reito-Hakuun: by Somei Yuki

Autumn Sunshine: by Shinsui Ito

Digitized by Google

JAPAN'S SPINNING INDUSTRY IN CHINA

IN former articles we have shown how exports of cotton yarns from Japan have declined in late years, and this has been particularly so during the last four years. Should this tendency continue at the present rate it is feared that cotton yarns would soon lose their place as a staple commodity of export trade. The following table will indicate how rapid has this decline:

Year	Total exports (millions) Yen	Exports to China (millions) Yen	Exports to India (millions) Yen
1925	123.12	52.7	38.71
1926	70.72	25.70	28.08
1927	38.79	9.20	20.4
1928	25.89	8.10	9.18

The marked decrease in yarn exports to India was doubtless due to the new import duty in that country which came into operation in September, 1927; but a more fundamental reason was India's increasing imports of cotton yarns from China as a results of the rapid development in the Chinese spinning industry. This in itself is not so serious a blow to Japanese yarns as might appear; for much of the output of cotton yarns in China comes from mills owned or under the management of Japanese spinning companies, the exports of which go to India as well as elsewhere.

In one year, beginning with 1927, exports of cotton yarns from Japan to India fell off from 26,000,000 lbs to 16,000,000 lbs; while during the same period Indian imports of yarns from China rose from 900,000 lbs to 12,-800,000 lbs, of which some 23 per cent was the product of Japanese mills in China. What a contrast this forms to the relations of these three countries thirty years ago, when Indian cotton yarns were exported to China and Japan, and a little later when yarns from India competed with those from Japan in the Chinese market. It was the European war which brought about the present change; the cessation of output in Europe led to large exports of Japanese yarns to India, while the decline of Japanese exports of yarn to China began to appear about 1916, owing to rapid development of Chinese industry; and though the output of cotton yarn in India increased after the war, rising above even the pre-war level, yet exports of cotton yarns from India almost ceased and yarns from China began to be imported. Thus it will be seen that in this respect relations between the three countries were revolutionized by the war.

In a primitive industry like cotton spinning wages are the factor most effecting cost of production, the sweating system having the greatest effect. By the irony of circumstances the cotton

Digitized by Google

Digitized by Google

Digitized by Google

spinning industry in Japan, which at one time severely pressed the British industry through cheap labour, has now to suffer for the same reason in competing with the cheaper labour of China. It is for this reason that the Japanese cotton spinners are establishing mills in China, using Chinese cheap labour to compete with China itself. Another way in which to compete more successfully in that field would be to raise the grade of the Japanese products, and make yarns of higher counts, and turning yarn into fabric rather than seeking to export it. That this is already an increasing feature of the industry in China is seen in the rapid decline of cotton yarn exports simultaneously with a great increase in fabric production and export.

In spite of marked advances in production and exportation of fabric it has to be admitted that the Japanese cotton textile industry is not yet quite up to date in methods and management, with the exception of a few mills under the cotton spinners, for the spinning mills are, of course, quite modern in every way. But the majority of producers are not in this list. The most recent returns from the Department of Commerce and Industry go to prove that at the end of 1927 the number of cotton power looms was 269,388, of which 154,909 were producing broad widths and 114,479 narrow widths; and there were 99,684 hand looms, thus making a total of 369,072 looms. Out of this total, 68,956 producing wide cloth, and 2,838 producing norrow, or 71,794 power looms in all, belonged to the associated spining companies, and all the rest of the grand total of 369,072 looms represented small weavers of all kinds. Thus it is evident that the vast majority of Japanese mills are of small dimension and not at all up to date.

This renders the future of Japan's cotton industry more problematical than is generally supposed. Some are even of the opinion that the industry has already reached the zenith of its expansion, which, of course, is an exaggerated view. The fact that our spinners have continued curtailment of operations for some two years does not mean that their total producing capacity had reached a degree in excess of demand, for in the past two years the output and export of fabrics have increased enormously, so that curtailment of operations can only be interpreted to mean an attempt to control production for the purpose of forcing up prices and gaining further monopoly of the market. But the rise in prices thus artificially brought about has caused a considerable diminution in export, followed by a corresponding increase in exports of cotton yarns from Japanese mills in China. But the Japanese mills at home believed that it was more in their interest to restrict production than to send down the price to meet the demand of the weavers

Digitized by Google

That the tactics succeeded is seen in the large profits made by the spinning companies in 1928 and the first half of 1929. It also shows that the Japanese spinning companies hold the whip hand as against the weavers, and will probably hasten the movement of the textile industry toward modernization. The lack of system in the smaller mills will have to give way to better organization, after the example of the spinning companies. If this should be accomplished the Japanese output of cotton yarn would find complete consumption at home, and only fabrics would be exported.

Exports of Japanese cotton fabrics to China have decreased somewhat in value since 1926, though the volume has been on the increase. The decline was mostly in grey cotton, but there were gains in printed and bleached material. The figures for the past three years are as follows:

Year	Quantity (millions) S. Y.	Total exports (millions) Yen	Exports to China (millions) Yen
1926.....	1,331	413.6	179.7
1927.....	1,378	381.7	123.3
1928.....	1,418	352.2	158.4

It was expected that exports of Japanese cotton fabrics to China would decrease greatly in 1928 owing to the boycott in that country, over the Sinan affair, but this was not the case to any great extent, though there was a falling off in the first half of 1929 by 14 per cent in quantity and 15 per cent in value, for total trade with China, as compared with the same period of 1928, the boycott having assumed a more dangerous aspect after the end of the latter year. The effect may be seen from the following table indicating our exports of cotton fabrics during the first half of 1929 as compared with the same period of 1928:

(In Thousands of S. Y. and Yen)

Total Exports:

		1st Half, 1929.	1st Half, 1928.
Quantity	S. Y.	871,528	711,276
Value	Yen	198,738	171,688

Exports to China:

Quantity	S. Y.	252,043	290,636
Value	Yen	66,751	79,407

At the same time we most recognize that the Chinese boycott of Japanese goods stimulated extension of the Japanese cotton spinning industry in China. This industry has not been entirely free from the ill effects of the anti-Japanese agitation, but the products of the Japanese mills in China generally advanced in price in sympathy with the heavy appreciation of the Chinese goods brought about by shortage of supply of Japanese goods. Moreover, the domination of China by the Nationalist Government has releaved the industry from the effects of internal disturbances and strikes as formerly, and its future is looked on with optimism. Seeing this, the Japanese mills in the country have been extended. At the end of June, 1929 the number of spindles and looms stood as follows:

Digitized by Google

That the trade recorded is seen in the large profits made by the Japanese companies in 1929 and the fall of 1930. It also shows that the Japanese spinning companies hold a dominant position in the weavers, and will probably retard the movement of the textile industry toward modernization. The lack of system in the smaller mills will have a grave way to bring organization, after the example of the spinning companies. If this should be accomplished the large output of cotton yarn would find complete consumption at home and only fabrics would be exported.

Exports of Japanese cotton fabrics to China have declined somewhat in value since 1929, though the volume has been on the increase. The decline was mostly in grey cottons, but there were gains in printed and bleached material. The figures for the past three years are as follows:

Year	S. Y.	Yen	Total Exports to China (million yen)	Exports to China (million Yen)
1929	1,234	414.6	1,747	174.7
1930	1,173	384.7	1,273	127.3
1929	1,148	382.2	1,581	158.1

It was expected that exports of Japanese cotton fabrics to China would decrease greatly in 1930 owing to the boycott in that country, over the Shanghai affair, but this was not the case to any great extent, since it there was a falling off in the first half of 1929 by 14 per cent in quantity and 15 per cent in value, for total trade with China, as compared with the same period of 1928, the boycott has operated as an aid to Japanese exports after the end of the last year. The effect can be seen from the following table of exports of cotton fabrics during the first half of 1929 as compared with the same period of 1928:

(In Thousands of S. Y. and Yen)

Total Exports:	1st Half 1928	1st Half 1929
Quantity S. Y.	577,329	711,270
Value Yen	189,758	171,054

To China alone:

Quantity S. Y.	2,013	2,706
Value Yen	99,201	72,307

In the same time we must recognize that the Chinese boycott of Japanese goods stimulated the extension of the Japanese cotton spinning industry in China. The Chinese boycott has not materially free from the difficulties of the anti-Japanese agitation, but the products of the Japanese mills in China generally advanced in price in sympathy with the heavy appreciation of the Chinese gold brought about by shortage of supply of Japanese goods. The recent increase in tariff of 5% ad valorem, the Nanking government has declared the duty from the effects of the boycott and stimulate the industry and in future is looked on with optimism. It is this, the Japanese mills in the country have been extended at the end of June, 1929 the number of spindles and looms stood as follows:

Digitized by Google

Location of MSS	Spring	Locust
[illegible]	[illegible]	[illegible]
Tuscarora	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
Hollow	[illegible]	[illegible]
Total	[illegible]	[illegible]

[illegible] corresponded with the [illegible] date, 1927, the month of [illegible] showed [illegible] and loons [illegible]. Further [illegible] some [illegible] [illegible] [illegible]

Location of Mills	Spindles.	Looms.
Shanghai	1,030,096	8,302
Tsingtau	265,192	1,743
Manchuria	101,756	504
Hankow	24,816	300
Total	1,421,860	10,849

As compared with the same date, 1927, the number of spindles increased 79,119 and looms 561. There are further projects in progress for extension at present, involving the following number of spindles and looms;

Location of Mills.	Spindles.	Looms.
Shanghi	46,200	336
Tsintau	84,200	1,000
Kwantung	9,600	0
Total	140,000	1,336

This extension has been made possible doubtlessly by favourable working results realized by each spinning company. There are, however, two other important reasons for this: one is the new tariff policy of the Chinese Government, and the other is the fact that Chinese labour conditions are inferior to those of Japan, and the spinners in Japan wished to avoid an increase in their cost of production consequent upon the discontinuation of late night operations in Japan from July, 1929. The Japanese spinning mills in Tsingtau, which, have hitherto been regarded as in the calm latitudes of the labour world, have had labour troubles since last summer, and pending the settlement of which. the spinners will have to give up temporarily their extension projects there. The sabotage is an anti-Japanese movement, and the Nationalist Government seems to be pulling the wires behind labour as a diversion of the coming Japanese-Chinese negotiations. The matter need, not therefore, be considered a permanent obstacle to the development of Japanese cotton spinning interests in that country.

Digitized by Google

BIBLIOGRAPHY OF THE "NÔ".

By ZEN YAMAMOTO.

ONLY two hundred pieces of the "Nô" are remain at the present time, and these have been selected for their natural beauty from about six hundred pieces; they are all most excellent and celebrated for their perfect construction. The 200 pieces of the "Nô" are divided into five main "Nô", and they are archaic in style and melodious in tone, and they deal mostly with historical subjects and are strongly tinged with the Buddhistic view of life.

It is customary for the "Nô" players to perform five or six acts in a day, in proper order; one or two pieces are selected from the five main "Nô", each piece according to its month.

(1) The First "Nô".—This "Nô" is called the 'Kami-Nô' (the God Play or the Deuteragonist Play). It is performed at the beginning and the object is to win the favour of the gods by praying to them first.

(2) The Second "Nô".—This "Nô" is called the 'Shura-Nô' (the Carnage Play). It is the one performed next to subjugate the devil; then it is dramatised with the accounts of the battle. Three pieces, the 'Ebira', 'Tamura', and 'Yashima', of this kind are called the 'Triumphant Carnage Play'; and the 'Sanemori', 'Tomonaga', and 'Yorimasa' are called the 'Three Carnage Play'; they are generally performed only on auspicious occasions.

(3) The Third "Nô".—This "Nô" is called the 'Kazura-Mono' (the Periwig Play or the Romantic Play). It is dramatised with a romantic love story.

(4) The Fourth "Nô".—This "Nô" is called the 'Kijo-Nô' (the Ogress Play or the Demoness Play), but it is not hideous as the name would imply. It is the dramatic play of an insane woman.

(5) The Fifth "Nô".—This "Nô" is called the 'Giri-Nô' (the Justice Play). It is dramatised with stories of justice and charity on the five cardinal virtues—Humanity, Justice, Politeness, Wisdom, and Fidelity.

Each piece of the "Nô" is performed in its own particular month of the year, which is according to the lunar calendar just as it was performed in days gone by.

There are the classification of the 200 pieces of the "Nô", which are divided into three parts—the Interior, Exterior, and Special. The Interior has 22

Digitized by Google

Digitized by Google

sub-divisions of 100 pieces. The "Nō" or has 13 sub-divisions of 62 pieces, and the Syrup has only 6 sub-divisions of 38 pieces of the "Nō".

The Nō-Syrup of the 209 pieces of the "Nō" is as follows:—

(1) The First "Nō".

The First "Nō" contains 20 pieces of the "Nō".

(1) The 'Okina' is a drama of Three who was inspired by the favourable response of an inspired old person, one spring time, in the Ame-han Temple in Chikuzen Province. This was written by Sōami (January, Interior No. 3).

(2) The 'Tō-no-gyō' is a drama about Tōnomaki, the Ason shinto priest in Iwo Province, who was inspired by the goddess of the Twin-Pines, the Sumi-Yoshi and the Taka-Sago divinity, in the bay of Takasago in Harima Province, and then had a revelation of the marvellous efficacy of the God Sumi-Yoshi in the bay of Sakurajima in Settsu Province. This was written by Sōami. (January Interior No. 1).

(3) The 'Tsuru-Kame' is a drama called 'The Crane and the Tortoise', which was performed by the Chinese dancers in the 'Gekkyu-Den' (the Moon Palace), during the Chinese Emperor Hsüan-Tsung's reign (713 A.D.). (January, Exterior No. 8).

(4) The 'Kurama' is a drama about the inspiration of Professor Wani, who received by the inspiration the secret of the history of Kamiwa in Kurama Province and its ancient history of the Emperor Nin-Toku (313-399); in it is a dance performed by the Goddess Tomi-no-Kawa-no-Hime to celebrate the Emperor's peaceful reign. This was written by Sōami. (February, Interior No. 2).

(5) The 'Yoro-Yawata' is a drama of the practical revelation of Tenjin-no-Sukune, who was crowned around the tree, the wonderful wisteria tree of the Emperor Go-Uda (1259-1297), who visited the Yawata Shrine on Otoko-Yama in a pilgrimage by the Imperial Order. The Sukune is brought on the boy, which was made of a cherry tree, to the worship as a divided all the pictures of the bow in the Kwanto District. This was written by Sōami. (February, Interior No. 2).

(6) The 'Yoshi-Yu' is a drama of and possessed by the

subdivisions of 110 pieces, the Exterior has 13 subdivisions of 62 pieces, and the Special has only 6 subdivisions of 28 pieces of the "Nô".

The bibliography of the 200 pieces of the "Nô" is as follows:—

(1) The First "Nô".

The First "Nô" contains 30 pieces of the "Nô".

(1) The 'Oimatsu' is a drama of Umezu who was inspired by the favourable responses of an inspired old pine-tree, one spring time, in the Anraku Temple in Chikuzen Province. This was written by Séami. (January, Interior No. 3).

(2) The 'Takasago' is a drama about Tomonari, the Aso Shinto priest in Higo Province, who was inspired by the afflatus of the Twin-Pines, the Sumi-Yoshi and the Taka-Sago, during spring, in the bay of Takasago in Harima Province, and then had a revelation of the marvelous efficacy of the God Sumi-Yoshi in the bay of Sumiyoshi in Settsu Province. This was written by Séami. (January, Interior No. 1).

(3) The 'Tsuru-Kamé' is a drama called 'The Crane and the Tortoise', which was performed by the Chinese dancers in the 'Gekkyu-Den' (the Moon Palace), during the Chinese Emperor Haüan-Tsung's reign (713-755). (January, Exterior No. 8).

(4) The 'Naniwa' is a drama about the inspiration of Professor Wani, who related by this inspiration the origin of the plum-tree of Naniwa in Settsu Province and the ancient history of the Emperor Nin-Toku (313-399); in it is a dance performed by the Goddess Konohana-Sakuya-Hime to celebrate the Emperor's peaceful reign. This was written by Séami. (February, Interior No. 2).

(5) The 'Yumi-Yawata' is a drama of the meritorious revelation of Takenouchi-no-Sukune, who was enrolled among the gods: the revelation was made to a vassal of the Emperor Go-Uda (1275-1287), who visited the Yawata Shrine at Otoko-Yama in Yamashiro Province by the Imperial Order. Takenouchi-no-Sukune brought out the bow, which was made of mulberry-tree, to the worshippers, and related all the particulars of the bow in the Yawata Shrine. This was written by Séa. (February, Interior No. 21).

(6) The 'Arashi-Yama' is a drama of an Imperial messenger who

Digitized by Google

went to Arashi-Yama, which is one of the beauty spots of Yamashiro Province, to see the cherry blossoms in full bloom on the trees which were transplanted from Yoshino—Yoshino is noted for cherry blossoms. The messenger had wonderful revelations of the Gods Zoô-Gongen and Komori-Katsuté. This was written by Zenhô. (March, Exterior No. 3).

(7) The 'Awaji' is a drama of the divine attributes of the God Izanagi-no-Mikoto and the Goddess Izanami-no-Mikoto. An Emperor's vassal travelled to the Island Awaji from the Island Tamatsu at Sumiyoshi, to see the prehistoric remains in the former Island, and he made revelations concerning the above gods and he heard of their god like influence from the God Izanagi-no-Mikoto. This was written by Kan-A. (March, Special No. 1).

(8) The 'Chikubu-Shima' is a drama of the revelation of a goddess to a vassal of the Emperor Daigo (898-930), who went to visit the Goddess Benzaiten (the Goddess Sarasvati or the Goddess of Fortune) of the Islet Chikubu in Lake Biwa, Ômi Province. This was written by Zenchiku. (March, Interior No. 6).

(9) The 'Himuro' is a drama about the revelation of the God Himuro, which was made to a vassal of the Emperor Kameyama-In (1260-1274), one summer time, at Mt. Himuro, Tamba Province. This was written by Miyazo. (March, Interior No. 16).

(10) The 'Nezamé' is a drama about Mikayeri-no-Okina, who presented a marvelous medicine for longevity to a vassal of the Emperor Daigo (898-930). The vassal visited the beauty spot of Nezamé-no-Toko in Shinano Province by the Imperial Order. (March, Exterior No. 1).

(11) The 'Sei-Ô-Bô' is a drama of Hsi-Wang-Mu, the Chinese fairy, who went to the Chinese Imperial Palace accompanied by a lady's maid and was presented with some plums piled up on a beautifull tray by the Chinese Emperor Wen (179-157 B.C.) of the Han Dynasty about 2,080 years ago These plums were the fruit of the plum-tree which grew in this fairy's garden and which bore fruit only once in three thousand years. This was written by Zenchiku. (March, Exterior No. 2).

(12) The 'Shiga' Is a drama of the revelation of Ôtomo-no-Kuronushi, the Japanese poet, which was made to a vassal of the Emperor Ninmyô (834-850), at Shiga, Ômi Province. This was written by Sêami.

Digitized by Google

Digitized by Google

Digitized by Google

(March, Interior No. 7).

(13) The 'Shirahigé' is a drama of the God Shirahigé-Môjin, who related the origin of the Shirahigé Shrine to an Imperial messenger, sent by the Emperor, who had had a wonderful dream; The god celebrated the Emperor's peaceful reign. This was written by Kan-A. (March, Interior No. 19).

(14) The 'Ukon' is a drama about the Kashima Shinto priest, who went to see the spring flowers in full bloom at the Race-Course 'Ukon' of the Kitano Shrine in Yamashiro Province, and was inspired by the God Kitano. This was written by Séa. (March, Interior No. 17).

(15) The 'Shironushi' is a drama of a Shinto priest of Kamo in Kyoto, who paid homage to the Katsuragi Shrine in Yamato Province. This shrine is dedicated to the God Koto-Shironushi, the eldest son of the God Ônamuchi. The priest revealed the divine attributes of the God Koto-Shironushi. This was written by Séami. (April, Exterior No. 1).

(16) The 'Yôrô' is a drama of Genjônai, a young woodcutter at Mt. Tado in Mino Province, who had always been faithful in the discharge of his duties, and who had shown great devotion to his old father. This father was fond of saké (rice-beer), but ah me! he was as poor as a church mouse. Genjônai, his only son, was overwhelmed with grief in reflecting upon his indigent condition which left him unable to buy any saké for his dear father. One day, while the boy was gathering firewood on his way through the mountains he stumbled over a stone and found a spring gushing out of a chasm in the rocks at his feet. God's will be done! its colour looked like saké and its taste was as sweet as the best of wine. His heart beat high with delight aad he carried some of it to his old father, who was so much pleased with the gift that he drank too freedy of the wine, and became very merry, imagining that he was young once again. This was the reason the waterfall became popularly known as the 'Yôrô-Falls'—the words meaning 'provision for old age'. This story came to the knowledge of the Emperor Yuryaku (457-479), who was highly pleased with the story and thence sent an Imperial messenger to praise the dutiful boy. The poor woodcutter, thereupon, related to the messenger the whole events of the 'Yôrô-Falls'; and then the god of the mountain appeared and danced to celebrate the Emperor's peaceful reign. (Tradition has it that the event of the 'Yôrô-Falls' happened in the year 717 during the Emperor Genshô's reign.) This was written by Séami. (April, Interior No. 5).

(To be continued)

Digitized by Google

JAPAN'S TALKING FILMS

By T. KATSUMURA

IN Japan talking films are, in one sense, no new thing; for here films talked long before they found a tongue in other countries, but it was a living, not a mechanical tongue, that the Japanese movies spoke, and speak still. The Japanese prefer living to tinned drama, when they can get it. From the first appearance of moving pictures in Japan a lecture, or running commentary, delivered by an expert talker, accompanied the exhibition on the screen. As the film was usually a foreign production the headings and sub-headings were in English or some other tongue not understood by the average patron of the kinema, so that a translator was necessary. But he soon developed into something more than that: he began to make witty comments on the picture, and even to elucidate the drama enacted, until now he has become at least forty per cent of the entire performance, to the immense delight of the audience. This makes the Japanese moving-picture show a pleasant and interesting contrast to similar entertainments abroad.

There are about ten thousand of these professionals in Japan, and they excerise a great influence on the movement and on the public mind. When the movies in America began to be accompanied by mechanical talk, it was supposed to threaten the dominance of the living talker in Japan; but now it is a question whether the Japanese will ever altogether abandon the living voice for the metalic harshness of the phonograph. The people have grown so accustomed to the "benshi," as he is called, that no show would be considered worth seeing without his guidance. As soon as the screen actor opens his mouth the man beside the screen does likewise; to the audience he is the actor or actress for the time being, speaking, of course, in Japanese.

This art arose first in the theatres of Japan, where it was the custom for an elocutionist to recite the words of the drama while the character on the stage acted them. The idea was to have the best acting and talking combined in a manner impossible to the individual actor, unless he were an extraordinarily good actor and elocutionist at the same time; and this could seldom be found. And so the best speakers stood in a recess at the side of the stage and repeated the words for the best performers to interpret in action. It is believed this is how the best talkies are now made abroad, the speaker and the actor not being always the same person. In Japan, however, this is an old aspect of dramatic art. The modern

Digitized by Google

Digitized by Google

Digitized by Google

"benshi" simply reverses the traditional process. In the old plays the actor acted the words he heard; in the modern movie picture the "benshi" simply gives words to the action he sees on the screen.

These living talkers have come to be the life of the moving picture entertainment in Japan; and it is unlikely that their popularity will wane before the introduction of the mechanical talkies. Phonographic records of some of the best living talkers make an excellent form of entertainment in themselves. And sometimes the "benshi's" talk is broadcasted and much enjoyed by listners-in at home. How far the new sound films will be able to displace the human voice in Japanese movie halls remains to be seen.

At first the effect is more likely to be felt among musicians, since the technically flawless tinned orchestra is less expensive, though also less artistic. Some picture halls have already adopted the mechanical for the living orchestra, thus increasing the ranks of unemployed musicians. The best houses, however, still prefer the ordinary well-trained orchestra to any mechanical device. How to use synchronized music without the usual mechanical talkie apparatus is another problem. The mechanical orchestra is also likely to interfere with the voice of the "benshi," or living commentator who accompanies the film. Tests have proved that the synchronized music need not necessarily interfere with the living voice; and, as to whether the voice may interfere with the music, it does not seem to matter. People prefer to see the pictures and hear the explanation, and are less concerned with the music than audiences in the West. There is, too, less conversation going on among the audience than is often heard in foreign kinema halls, even among couples interested in each other. The "benshi" usually makes their remarks for them, and often more effectively than any they could think of even in the dusk of the kinema seat. But so far, however the talkie theatres in Japan have smaller audiences than the ordinary films with their living commentaors.

Digitized by Google

The Japanese and the Outer World

By Shujiro Watanabe

CHAPTER XXXI

JAPANESE WHO VISITED RUSSIA—THE FIRST JAPANESE TO CIRCUMNAVIGATE THE WORLD—REALY PRINTED JAPANO-RUSSIAN DICTIONARY

After the enforcement of the prohibition of building large ships, only vessels of small capacity and weak build were to be found in Japan. In consequence the number of shipwrecks greatly increased, and those who were driven on the Siberian coast by stress of weather were numerous. The first crew to be wrecked on Russian shores is recorded to have been that of a merchant vessel which in the 7th y. of Genroku (1697) sailed from Osaka and foundered off the coast of Kamtchatka, all but one man being drowned.

The first Japanese to sail round the world were Tsudayū and three others, seamen belonging to Sabusawa in Ōshū. These men with twelve others were driven by a tempest to the eastern coast of Siberia in the 6th y. of Kwansei (1794), and by the Russian officials were sent to Irkutsk, where they lived for seven years, labouring industriously in order to make up for the defieient amount allowed by the government for their support. They were then sent to St. Petersburg, where they had an audience—as Kodayu and Isokichi[1] had a few years ago—of the Tsar Alexander I and Tsarina. Tsudayū and rhree others having begged to be allowed to return home, were kindly treated, and when Resanoff was sent as an envoy to Japan in the 3rd y. of Kyōwa (1803), they accompanied him Embarking at Kronstadt, they sailed by way of the English Channel and the Atlantic Ocean, touching at the Marquesas Islands and Hawaii in the Pacific, and finally reaching Nagasaki *via* Kamtchatka. They had been abroad for eleven years, one year and three months of which were spent in the return voyage.[2]

Before and after this incident the Japanese who were driven by stress of weather on the coasts of the Russian dominions were not few in numbers as stated above. Some of them were slain by the natives, others married native women, while others were sent by the Russian officiais to Moscow or St. Petersburg. Some, indeed, remained in Russia, where they became naturalized and practised as interpreters or teachers of the Japanese language. One of them was Sinzo who taught Japanese to H. J. Klaproth, German Orientalist, at Iruktsk.

Tachibana Kōsai was of their number. He was a retainer of the Kakegawa clan (Mikawa) and was originally called Masuda Kumezō. He was mainly and daring in spirit, and was skilful in the use of the musket. Once he shaved his head,

1. See Chap. XVIII.
2. This subject is treated in detail in *Nichi-Ro Koshō Si* or "History of the Japanese Intercourse with Russia."

Digitized by Google

The Japanese and the Outer World

CHAPTER XXXI

JAPANESE VISIT TO RUSSIA—THE EMPEROR'S VOYAGE TO CHRISTIANIA—THE WORLD'S EXPOSITION AT PARIS

After the enforcement of the prohibition of building large ships, only vessels of [illegible] capacity would have to be [illegible] Japan. [illegible] quadruple the number of ship-wrecks [illegible] and those [illegible] on the coast by [illegible] of weather [illegible] The [illegible] the wrecked on Russian shores is [illegible] [illegible] a number [illegible] in the Tokyo Gazette (Kokumin Shimbun) called from Osaka [illegible] Japanese of Matsuyama [illegible] [illegible] soon being [illegible].

The first [illegible] to send round the world [illegible] and three others, [illegible] be [illegible] in Osaka [illegible] There [illegible] [illegible] by a [illegible] the [illegible] [illegible] by the Russian [illegible] were sent [illegible], where they lived [illegible] and writing [illegible] to make [illegible] but [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and Tsarina [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Digitized by Google

became a priest of the Nichiren sect and was appointed chief of the Hommon-ji (temple) at Ikegami. When a Russian man-of-war called at Izu about the 5th y. of Kaei or 1852, he secretly asked the captain to let him come on board, and sailed to Russia, where he learnt Russian and taught Japanese, afterwards establishing a school. The Bakufu was at that time severe in its treatment of emigrants, so he became naturalized in Russia and changed his name to Yamatoff (meaning the native of Japan). Subsequently he was employed by the Russian government. When the Ambassador Iwakura visited St. Petersburg in the 6th y. of Meiji or 1873, he suggested Kōsai that he should return home. On resigning his office he was granted by the Tsar a pension of 300 roubles in addition to the expenses of his journey home. After his return to Japan he left off social intercourse for the remainder of his life.

It is notable that during his stay in Russia Tachinaba Kōsai in colabouration with Goschkewitsch compiled a dictionary entitled 'Russko-Japonskij Slovar'—Sanktpeterburg, 1857—with title and Kōsai's name in Sino-Japanese.[1] It is one of the early printed books of the kind though not earliest

* * * * *

It should be observed in passing that whenever the Russian government has set its mind on acquiring a territory, it has first sent missionaries, not only to propagate the national religion, but also to enquire into local conditions and learn the native languages. The Orthodox Greek Church has soon spread as far as Kamtchatka, Saghalin (Karafuto) and part of Chisima. Her policy and designs can easily be apprehended.

PART IV

Japanese Who are Said to Have Attempted Travel or Adventure Abroad in Olden Times

CHAPTER XXXII

EXPEDITION OF ABE HIRAFU, MOROKIMI KURAO AND ABE YORITOKI

In the foregoing chapters I have given such historial details as are noteworthy or interesting, of the Japanese who visited foreign countries in former times. In addition there are ancient traditions of Japanese adventures abroad which also deserve attention, though some of them seem more or less like stories.

Before the eastarn part of Japan has come under the Imperial authority, the Aimu race inhabited the regions which afterward became the provinces of Musasi, Hitachi, Kazusa, Simosa, Kotsuke, Simotsuke, Echigo and Ōu. These localities were then called Toi (eastern barbarians) or Yezo "In the 3rd month of the 6th y. of the Emperor Saimei (660)," remarks the *Nihon Shoki* ("Annals of Japan")

1. 和魯通言比考. 橋耕齋.

Digitized by Google

"General Abe Hirafu set out, in command of a fleet of 200 ships, to invade Asihase or Misihase.[1] Hirafu ordered the Yezo people of Mutsu to embark on board his ships, and with them arrived at a great river. Some thousand Yezo people of Watarinosima (Matsumae) then assembled on the opposite bank of the river, and two of them advanced and cried: 'A squardron of ships from Asihase is coming hither to massacre us, so let us cross over the river to take service with the Imperial troops.' A battle was fought, the Asihase army defending a strong-hold. Although Mamutatsu of Noto was slain, the Japanese soldiers fought bravely and defeated the enemy, returning with many captives."

One historian has considered Asihase to be the eastern part of Manchuria and the great river to be the Amur. Another historian asserts that the great river is the Isikari of Yezo. Nagata, a native of Yezo, stated his opinion on this subject as follows: "There is reason to believe that Hirafu's expedition was limited to part of Kotsuke, Simotsuke, Mutsu and Echigo, and never got so far as Hokkaido (Yezo). Asihase is not the north-eastern land of Manchuria, but probably Asiha in Echigo. It may be supposed that a long time ago Asihase people emigrated to Watarinosima, present Sado Island off the coast of Echigo, Echizen and Echigo, and that the name of Asiha, Echigo, was derived from Asihase."

Taking all these views into consideration, I am unable to say which is the correct one, for they are so weak as to admit as authoritative

In the 4th y. of Yōrō (720), in the reign of the Emperor Genshō, Morokimi Kurao, the harbour-master of Osima and Tsugeru, with five others went by the Emperor's commaud to Makkatsu,[2] another name of Asihase, to enquire into its state.

Makkatsu is supposed to be a part of Manchuria, lying to the north-east of Korea. A historian remarks that this envoy sent to arrange intercourse with Bokkai,[3] but this is improbable, for intercourse with that country was first opened in the 4th y. of Jinki (727) in the reign of the Emperor Shōmu. Another writer says that Makkatsu was a general name for Karafuto, or Saghalin. In short, ancient geographical names are generally vague, so that we cannot ascertain which is correct.

In the Eishō-Tenki era (1046-67) in the reign of the Emperor Goreizei, Abe Yoritoki (governor of Mutsu), took up arms in that province against the state Later, recognizing the impossibility of withstanding the Imperial force, he fled with his family, crossed the sea and arrived in some northern country. There he ascended a great river, but after thirty days travelling could find no vestige of a human being, nor see aught but rushes growing on the banks. One day a distant sound was heard, so he speedily pushed his boat into the rushes for concealment, and peeped out to see what was passing. He then saw about a thousand equestrians, with others on foot, who seemed to be painted northern barbarians, talking together and crossing the

1. 靺鞨; ancient Chinese pronunciation of these two letters *Siuk-Zien*, modern corrupt pron. *Su-Shen*—B. Karlegren: *Analytic Dictionary of Chinese*; Paris, 1923.
2. 靺鞨; ancient Chin. pron. *matt-k'at*, modern *mo-k'o*.
3. 渤海; ancient *b'uet-hai*, modern *p'o-hai*

Digitized by Google

Digitized by Google

[illegible] Mary's Island [illegible] Mr. Wolfe [illegible] the [illegible] Bishop's [illegible] Island [illegible] Bishop [illegible] the [illegible] Mr. Wolfe [illegible] Bishop [illegible] Island [illegible] Bishop [illegible] Island [illegible] Bishop [illegible] Island

river. Away they went, and at last disappeared from view. Yoritoki thought there must be a ford, but on testing the depth, he found it apparently bottomless At this he was terror-stricken, returned to his own country, and, after a battle with the Imperial forces at Koromogawa, was at last killed in action, five years after the time when he had first taken up arms.[1]

Yoritoki is said to have gone to Josin[2] (Manchuria). The *Dai Nihon Si* ("History of Great Japan") remarks quoting from a Chinese work, "Men cross the river on horseback instead of in boats. This is a custom of the people of Josin. Yoritoki's revolt was contemporaneous with the time of Gairibatsu.[3] Men were brave and horses strong in those days, so it is probable they crossed the river without a boat. The Kondōkō,[4] joining the Kokuryōkō, flows into the sea on the border line between Josin and Yezo, and of all the rivers in the northern localities there are only these two, so broad as to be without a ferry, to be met with on a ten days' journey along the coast. Hence it is certain that Yoritoki went to the land of Josin."

Gairibatsu, mentioned above, was a brave and skilful general of Josin, by whose talents the country became powerful. Toyoda Akira's *Hokuto Si* ("Record of the Northern Islands") also takes the large river ascended by Yoritoki to be the Kokuryōkō (the Amur of Siberia). "Abe Yoriki, governor of Mutsu," he says, "with his two sons Sadatō and Munetō, fled to a conntry in the north. Shortly afterwards Yoritoki and Sadatō died; Munetō returned and surrendered to the Imperial court. He said that he had gone to a foreign land situated to the north of China and at no great distance from Mutsu."

The pity is that as to these annecdotes we cannot say how far they are conformable to facts.

---

1. *Uji Shūi Monogatari* by Minamoto Takakuni, contemporary with Abe Yoritoki.
2. 女眞; ancient Chin. pron. *Niwo-Zien.*
3. Chin. pron. Holipo, a warrior and the founder of Kin, a kingdom in Tartary.
4. Or Kondon Ko; see Chap. XXIX.

Digitized by Google

THE RED CROSS WITH of JAPAN

The New President: Prince Iyesato Tokugawa was appointed the new President of the Japan Red Cross Society on November 2nd, 1929, in succession to the late Baron Hirayama. Two days later Prince Tokugawa visited the head office of the Society and delivered the following address to the officials and secretaries and other members of the Staff:

"Gentlemen, It is with great pleasure that I have accepted the presidency of this Society and meet you here to-day. All the former presidents of the Society, from Count Sano, the first one, down to the present, have exerted their best efforts on behalf of the Society, especially my predecessor, the late Baron Hirayama, who devoted himself unreservedly to the interests of the Red Cross for more than fifty years, and was like a father to it. My own knowledge and experience of the work are much less than his was; but I am none the less determined to devote myself sincerely to my duties as President, in hearty response to the Imperial command.

With regard to the management of the Society's affairs I may say that I do not think it necessary, for the present, to make any changes in policy, but will follow the methods of administration adopted by my predecessor. It may be important, however, to develop them somewhat as time goes on, to keep pace with the progress of the world, especially in an international direction, about which we cannot afford to be in the least remiss.

I earnestly request you to keep this in mind and to discharge your duties with all diligence for the care and development of the Society's affairs."

Second Juvenile Red Gross Class: At the Head Office of the Japan Red Cross Society, from November 7th to 11th, the Second Juvenile Red Cross Class met to hear lectures. There were seventy in attendance: forty-four heads of Junior Red Cross branches, twenty-five managers of branch offices and chiefs of Junior departments, with one prefectural school inspector. The following lectures were given by the persons named:

Chemistry in war	Major H. Nishioka, I. A.
Radio Gymnastics	Dr. T. Hata, President of Pgysical Culture Institute.
Physical Culture of Children	Dr. T. Namba, Japan Red Cross Hospital.
Avatiors	Lt-Com. R. Takenaka, I. A. D.
Moral Hygiene	Dr. K. Miyake, Tokyo Imperial University.
Junior Red Cross Communication Exchange	Surgeon Major-General E. Inouye, Chief of Dept. Inquiry, J. Red Cross.
World Economic Conditions	Dr. S. Kawazu, Tokyo Imperial University.
Delicate Children and Hygiene	Dr. T. Chiba, Chiba Med. College.

New Year Gifts from California Junior Red Cross: A number of useful and welcome gifts were received as New Year presents from the Junior branch of the California Red Cross, for which we are very grateful; and the Japan Junior Red Cross is collecting gifts to return the compliment, which will be done with great pleasure, in acknowledgement of the gifts received.

Digitized by Google

Digitized by Google

CURRENT PATRIOTIC THOUGHT

For New Years [illegible]

[illegible] Japan [illegible]

[illegible] and [illegible] [illegible]

[illegible] was [illegible] [illegible]

[illegible] this year than usual, owing [illegible]

to the [illegible] which the Govern-

ment [illegible] [illegible] the public [illegible] and

[illegible] [illegible] [illegible] [illegible]

last July. Proposals in general result less

or [illegible] and wanted deliberation, while

[illegible] and plans of [illegible] and

[illegible] [illegible] [illegible] [illegible]

the nation's [illegible] [illegible] [illegible]

[illegible] [illegible] with the Shogun's [illegible]

[illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible]

the streets of every town and village

throughout the empire. All sub-

jects in Japan [illegible] [illegible] [illegible]

destiny. Everyone realizes [illegible]

have a new day for the New Year.

It is, too, the most festive of the

year's seasons, and the Emperor

offers special worship at the Imperial

Shrines, and people from all [illegible]

scenes of the [illegible] [illegible]

[illegible]. If the [illegible] was one of

more than ordinary [illegible] and [illegible]

sion, the [illegible] [illegible] [illegible]

[illegible] better things [illegible] year to

come.

The Treaty between [illegible]

Sino-Russian China and Russia

Embroglio which has [illegible] persisted

only too long for the

good of either country, seems now

on the way toward amicable [illegible]

Japan was [illegible] by some western

countries for failing to participate in

the joint note rendering China and

Russia [illegible] [illegible] to adhere to

the Kiaochow Peace Pact to which

[illegible] [illegible] Portugal Brown

[illegible] both of [illegible] and, as well as

almost [illegible] [illegible] between the

two countries [illegible] with undue

[illegible] [illegible] [illegible] and if she

[illegible] [illegible] from the [illegible] arrange-

[illegible] [illegible] it was [illegible] of the

conviction that such action would

[illegible] [illegible] to preserve the

[illegible] [illegible] [illegible] [illegible]

as a natural and [illegible] [illegible] of

[illegible] the [illegible] [illegible]. [illegible] ra-

ther [illegible] the Foreign Minister,

[illegible] [illegible], for a [illegible] in at-

tend [illegible] [illegible], since to offer

[illegible] [illegible] to be [illegible] only to

[illegible] [illegible] [illegible] a [illegible].

[illegible] Russia for [illegible] larger

Tunisi [illegible] [illegible] the [illegible] at trading,

Trade [illegible] to make [illegible] the

Switzerland of the Far East.

Digitized by Google

CURRENT JAPANESE THOUGHT

By THE EDITOR

Shogatsu

THE NEW YEAR, called *Shogatsu* in Japan, though celebrated in the gay customary manner, was yet less congratulative this year than usual, owing to the cult of thrift which the Government has instilled into the public mind since the inauguration of the new cabinet last July. People in general spent less on gifts and wonted felicitations, while shops and places of amusement suffered accordingly. But nothing could abate the nation's ingrained habit of sending out cards with the Season's good wishes, some of which were unsually artistic this year. Of course the time-honoured pine and bamboo made green the streets of every town and village throughout the empire, all symbolic of faith in Japan's eternal origin and destiny. Everyone naturally tries to have a few days off at the New Year. It is, too, the most festive of the nation's seasons, when the Emperor offers special worship at the Imperial Shrine, and people remind themselves of the rock whence they are hewn. If the past year was one of more than ordinary economic depression, the nation confidently anticipates better things for the year to come.

Sino-Russian Embrolio

THE TROUBLE between China and Russia which has persisted only too long for the good of either country, seems now on the way toward amelioration. Japan was blamed by some western countries for failing to participate in the joint note reminding China and Russia of their pledge to adhere to the Kellogg Peace Pact to which they are signatories. But Japan knows enough of the oriental mind, as well as about the actual relations between the two countries, to be guided with undue discretion in such matters; and if she hesitated to abstain from the appearance of interference, it was because of the conviction that such action would eventually do more to improve the situation than to prejudice her position as a neutral and lose the confidence of both the disputants. The nation rather admired the Foreign Minister, Baron Shidehara, for assuming an attitude of independence, since to offer advice unlikely to be heeded is only to weaken the position of a neutral.

Tourist Traffic

JAPAN IS BIDDING for a larger share in the tourist traffic, hoping to make herself the Switzerland of the Far East.

Digitized by Google

The railways, hotels and steamship companies are spending large sums of money in advertising the attractions of the country as a place of sojourn for holiday seekers. We cannot say that the methods adopted are well calculated to impress the tourist who has the wherewithal to afford a trip to Japan. What the travelling public of that type want is reliable information about Japan as a country worth seeing and enjoying; and this is not to be had from mere advertisements as such. The old pictures of Japan, and the old things said about Japan, are so hackneyed that Occidentals take no more interest in them. The most interesting aspects of Japan to all intelligent foreigners are the scenery and the civilization, and *not* the modern material progres of the country in hotels, clothes and communications, to say nothing of amusements and recreations, all of which the tourist can obtain better elsewhere. It is what Japan *alone* has to give, that the tourists wants to know about. From this fact it is obvious that a great deal of the money spent on advertising the country is wasted, since it merely invites strangers to come and spend their money here. The mistake is owing to the authorities being led astray by the advertising agencies which are concerned mainly with being well paid for their advertisements. The funds should be devoted to having good literature written and circulated in America, England and Europe. By adopting this policy the authorities might well be able to raise the present volume of tourist traffic from the average annual 28,000 to the desired 100,000 of which we hear so much. The best advertisement, it should be remembered, is the good impression that the tourist already here takes away with him.

Electrical Progress

THE MARVELLOUSLY RAPID PROGRESS of Japan in the development of electrical industry is seen in the recent withdrawl of the great Westinghouse Company from the Japanese field of competition, having handed over its interests here to the Mitsubishi Company to act as agents in partnership. Japan is now almost self-sufficient in the manufacture of electrical machinery. The only need for importations is in the case of special appliances and new inventions for which demand is yet so slight that mass production has not begun, and hence cannot compete with imported articles.

Retrenchment

FOR SOME MONTHS the slogan has been thirft; and the extremes to which retrenchment has been carries may be inferred from the publication of the actual wedding expenses of the Prime Ministers's son, down to the minutest detail. Some of the items mentioned will doubtless sesm expensive or unnecessary to the man in the

Digitized by Google

Digitized by Google

Digitized by Google

street, if the publication of such private matters is intened to appeal to him; but, of course, some allowance has to be made for the social position of the bride and groom. It is safe to say that Japan is the only country on earth where so personal an item as a man's wedding expenses could be asctertained for publication; nor would such information be of any concern except to those who received the money, or if the outlay was in some way eccentric. In regard to the Hamaguchi wedding there appears to be nothing that calls for specipal commont except the Prime Minister's insistance on the expense of the actual nuptial ceremony not going beyond fifty yen, which represents what Occidenta!s would call the parson's fee.

Education and Labour

THE TOKYO ASAHI scores the authorities for neglecting to lay greater emphasis on the importance of educating the so-called working classes. More extensive provision should be made to enable the labour class to get the education given them in England, says the *Asahi*. The Ministry of Education has already begun to deal with the question, and it is expected that in due time greater facilities will be available for educating the children of labour in such knowledge as will help them to improve their condition and make them intelligent citizens. The *Asahi* sees danger in any attempt at mere class education; it should be an education for the man, rather for his technique or his profession. This is also the English principle. The Committee appointed by the Education Department has already announced this policy, which will aim at ample development of personal character no less than that of mind and physique. As the English system is to be taken as a model, it is well to remember that it was established under the direction of that noble leader, Mr. Albert Mansbridge.

The Quota Again

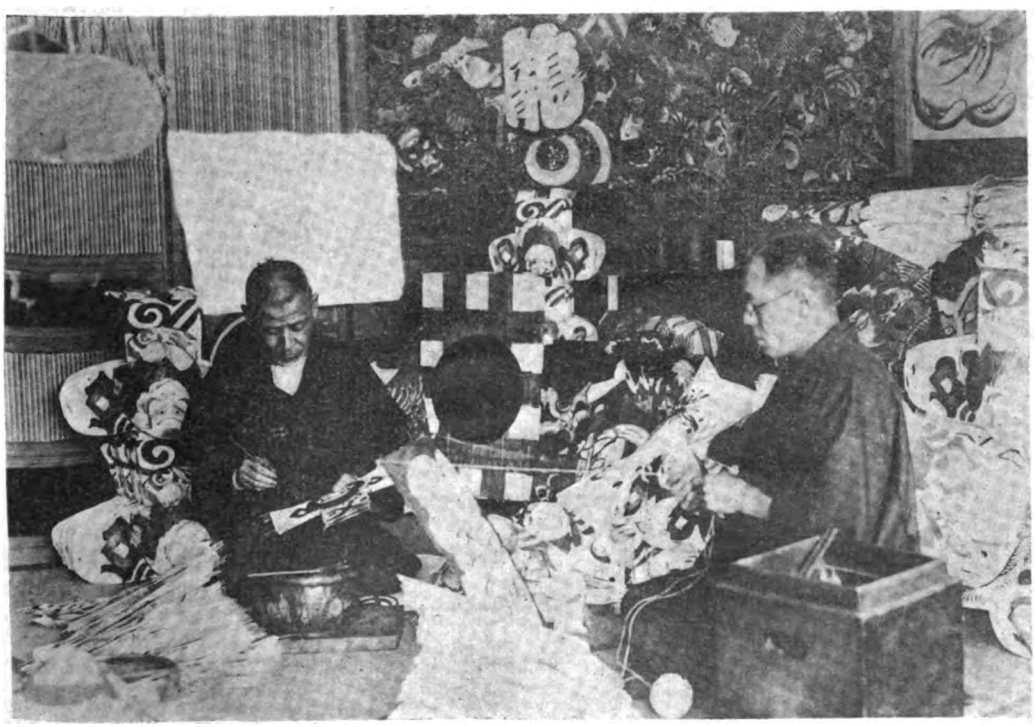
ECHOES OF the unyleasant side of the American immigration regulations, as applied to Japanese, continue to reverberate across the Pacific from time to time. Recently the end of a Japanese wife's five years fight to remain with her husband and family, instead of being deported to Japan, was that the judge decided in her favour. But the little Japanese family avoided being broken up only by the skin of its teeth. On account of the husband happening at one time to have been chairman of a small grocer's association the judge was enabled to regard him as not included among labourers and so entitled to keep his wife in America. But how very fortunate for the family that this man's fellow grocers chanced to have hit upon him as their chairman, as this bit of luck saved him from the loss of his wife. But is it fair to the Japanese to leave the

Digitized by Google

fate of a wife to the charity of a judge rather than under the protection of humane law?

Japanese Impressions of Foreigners

After the Delegates to the great Conference on Pan-Pacific Relations has dispersed at Kyoto, one of the leading Japanese delegates, Mr. Zumoto, gave an address in Tokyo briefly outlining his impressions of the racial groups encounted during the deliberations of the Conference. He noted that Occidental delegates were apparently very anxious to know the exact result of western machinery on Japanese labour, but were themselves rather reticent as to the effect of the mechanical age on Occidental labour. He found the Chinese and the American delegates the best mixers; the British and Japanese were less affable in the crowd. The Canadians, he said, were like neither the English nor the Americans, but yet were more like the English than like the Americans, yet much less self-contained, and hence more socialble. The Australians were more like the Americans than like the English, while the New Zealanders were more like the English than like the Americans or Canadians. The most remarkable thing about this opinion is that it so little removed from the impression made on English-speaking people themselves.



Busy Making New Year Kites

Digitized by Google

fate of a will to the charity of a judge rather than under the protection of human law?

Japanese Impressions of Foreigners

IT IS TRUE DEFINITIONS to the great Confucian on Pan Pacific Relations has dispersed at Kyoto, one of the leading Japanese delegates, Mr. Numoto, gave an address in Tokyo briefly outlining his impressions of the racial groups encountered during the deliberations of the Conference. He noted that Occidental delegates were apparently very anxious to know the exact result of western preaching on Japanese labour, but were themselves rather reticent as to the effect of the

[illegible] Occidental labour [illegible] found the Chinese and the Japanese the best workers; the British and Japanese were less affable in the crowd. The Canadians, he said, were like neither the English nor the Americans, but yet were more like the English than like the Americans, yet much less self-contained, and hence more sociable. The Australians were more like the Americans than like the English, while the New Zealanders were more like the English than like the Americans or Canadians. The most remarkable thing about this opinion is that it so little resembled from the impression made on English speakers

Busy Making New Year Nuts

Digitized by Google